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Whole No. 574

Brotherly Love—

THE STORY OF THE PUBLISHING RIVALRY OF
GEORGE AND NORMAN MUNRO

By Lydia S. Godfrey

TWENTY-FIVE CENTS

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MODEL SERIES

Publisher: Street and Smith. Issues: 19 (highest number seen advertised).
Dates: June 24, 1896 to March 17, 1897 (approximate). Schedule: Semi-monthly.
Size: 7½x4¾". Pages: 300 to 350. Price: 25c. Illustrations: Pictorial colored cover.
Contents: Contemporary novels including some of the works of A. Conan Doyle, Hall Caine and F. C. Phillips.

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It is my sad duty to report that Denis R. Rogers died on May 30, 1985. Denis was a major contributor of articles to the Roundup. His life work was a biography and bibliography of Edward S. Ellis, which was near completion when he died. His collection was willed to the University of Minnesota. Denis died suddenly from a heart attack. He had just returned to London after a three week sojourn in the U. S. where accompanied by your editor we visited the Library of Congress to check a few loose ends in his bibliography and went on to Louisville where we participated in the American Popular Culture Association conference. The paper he presented will be published in the Roundup in the October issue. On our return to Fall River we stopped at West Orange to research the Thomas A. Edison archives. Ellis had authored some educational movie scripts which were to be used by Edison in a grandiose educational program for American school systems. The program fell through, but these scripts were some of Ellis' last works since he died shortly thereafter. We returned to Fall River and toured New England old book stores for a few days before he departed in late April.

It was indeed shocking to get a letter from his son, Peter, of his demise. He will be sorely missed. The collecting community has lost an avid researcher. Denis was retired from the British Civil Service where he was employed as an accountant. He served in Edmonton and Montreal in Canada as well as London. He was born at Plymouth, England in 1914. He served in the British army during World War II with service at Aden and Egypt. As a youngster he read the British editions of Ellis and during his term of civil service at Edmonton, Alberta, he began collecting the stories he had read. This quickly grew into an attempt to collect all if Ellis' works which proved to be quite a task. However, save for a few historical works, he did just that. At the time of his death he was working on a final draft of his bibliography which, sad to say, was not finished.

May his soul rest in peace.

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Brotherly Love—

THE STORY OF THE PUBLISHING RIVALRY OF GEORGE AND NORMAN MUNRO

Two Nineteenth-Century Dime Novel Publishers

By Lydia S. Godfrey

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Louisville, Kentucky, 5 April 1985

Two Canadian-born brothers, George and Norman Munro, came to America in the nineteenth century to seek their fortunes. The Munros were aggressive and energetic. They believed in the American Dream, that if one worked hard enough anything was possible. George, a thirty-one-year-old former high school principal and divinity student, arrived first in New York in 1856 with \$100 in his pocket. Norman, nineteen years younger than George, left their father's Nova Scotian farm thirteen years later, in 1869, when he was twenty-five, and came to New York to learn the publishing trade from his brother.(1) Each fulfilled the promise of the American Dream.

Within a very short time after their arrivals, they became two of the most important publishers of nineteenth-century family story papers and dime novels. By the mid 1880's both George and Norman Munro had thriving publishing houses. Both were millionaires. At the peak of their success with their newly acquired wealth, they held vastly different interests. George, more conservative than Norman, endowed colleges and universities, literally saving Dalhousie University in Canada from extinction by his gifts which totaled about half a million dollars from 1879 to 1896—"gifts without parallel in British North America" at that time.(2) In recognition of this munificence, there is a George Munro Day at Dalhousie University to this day. George also gave other financial aid to the University of the City of New York, now New York University, where he served on the Board of Visitors. With his money, Norman, the more flamboyant of the brothers, bought steam yachts. As one of his yachts established a record, whether it was the "Norma," "Our Mary," the "Norwood," or the "Henrietta," he ordered another one for \$65,000 or so to better the record he had just set.(3) He raced the "Vamoose," a yacht owned by William Randolph Hearst. Norman's yacht "Henrietta" beat Jay Gould's "Atlanta." Norman particularly enjoyed the American Cup Races in which he raced against the Vanderbilts and other members of New York's Four Hundred.

Despite these divergent private interests, however, what each of the brothers concentrated on most was the cut-throat competition in the chaotic, dynamic publishing world of family story papers and dime novels. In New York City, the hub of the trade, there were five major publishers of this popular fiction and countless smaller ones. Besides the two Munro brothers, the biggest firms were Beadle and Adams, Street and Smith, and Frank Tousey. As soon as one of them got a good idea, all the rivals copied it. They made the names of their story titles as similar as possible to attract and to confuse readers. When the Beadle Company had a popular character named Deadwood Dick, Street and Smith introduced one called Diamond Dick. And they all waged relentless battles to attract and to keep readers with sales pitches that make Madison Avenue marketing experts seem like pikers.

Thus the story of George and Norman Munro, brothers, initially friends

as well, and of how they grew into one of the bitterest rivalries of the nineteenth-century popular publishing world, a rivalry which consumed much of their adult lives, is a tale which reflects in microcosm the cut-throat competition and common practices of dime novel publishers in this bygone era from about 1860 to the turn of the century.

George Munro's initiation into the publishing business had been as insignificant as would be his brother's. George had gone to work as a stock clerk for Erastus Beadle, who would later become one of the big five dime novel publishers, too. George's work for Beadle was menial and unimportant, so much so that Beadle once observed to one of his authors:

That man has worked for us nearly two years. I pay him \$16 a week; for he is perfectly content with that wages; he will never wish to change his situation or try to improve it. . . he will be satisfied to grow old and serve us the rest of his life.(4)

Beadle's assessment has been called "one of the more historic wrong guesses in publishing." (5) Within seven years of Beadle's statement, George was a publisher in his own right and well on his way to becoming Beadle's stiffest competitor.

When Norman came to New York to work for George and to learn the trade, Norman also began in a very subordinate position. For two years, he scrimped and saved his money, imbued with the hope that he, too, would one day own his own publishing house.(6) Then Norman started a book binding business in 1871, in which he initially did binding work for George, from a small, dingy office at 168 William Street, and, from this beginning, Norman developed the business into a publishing firm of his own.(7)

Originally, Norman was differential to his older brother. Reluctant, in any way, to trade in on George's name and fame, Norman used the name ORNUM for his publishing company, ORNUM being the Munro name spelled backwards. Norman's good behavior, however, in George's eyes at least, was short-lived. In 1873 Norman began what was to become a lifelong practice, and it was this practice that led eventually to the brothers' enmity. Norman began to emulate his brother. Everything George did, Norman tried to do bigger and better.

The first publishing venture George had made in 1867 was to start a family story paper, the "Fireside Companion," a weekly of "Instructive" and "Entertaining Literature." Although there were, in 1873, already at least four rivaling family story papers in New York City, Norman decided to start a story paper of his own.(8) Thus, on Black Friday, 18 September 1873, Norman issued the "Family Story Paper," a publication he intended "to make the most Popular Household Journal in the world." (9) Thus began the rivalry of the two Munro story papers, one which would endure for the next twenty years.

Another tactic Norman developed early in his career was to move his publishing house near that of his brother's. For example, in 1863 George had started business on William Street. In 1873, Norman also started business on William Street and moved a year later nearby George on Beekman Street. In 1877 George moved to Numbers 17 to 27 Vandewater Street; in 1881, Norman moved to Numbers 13 through 16 Vandewater Street. In 1883 he moved even closer to George, occupying Numbers 24 and 26 Vandewater.(10) Thus, for sixteen years, from 1877 to 1893, Norman remained on the same street as George or directly opposite him. Even when fires severely damaged their publishing houses, Norman's in 1874 on Beekman Street and George's in 1883 on Vandewater Street, so fierce was their competitive spirit they remained in

the same locations, continuing publication almost without interruption.(11) At the height of their success, their eight and nine storied publishing houses glared at each other from opposite sides of the same block. George would later insist that his brother's moves near him were deliberate attempts to confuse the public into believing there was one Munro publishing company instead of two rival firms.(12)

The brothers were also competitive in other ways. Should Madison Avenue marketing experts ever think they invented sales' promotions, they have never heard about the Munros. If anyone ever mastered the art of boosting sales by give-aways, "premiums" as they were delicately called, it was George and Norman Munro. In a frenetic race to increase circulation, they gave away almost everything. "Gratis! Gratis! Gratis!" screamed their page one announcements as they offered their readers prizes: pianos, parlor organs, Oride watches, fashion supplements, story supplements, free songs, and ladies' bicycles. It was the kind of talent that enabled George Munro to bind the published sermons of Reverend T. DeWitt Talmage in cloth and send them "Free" to subscribers—upon receipt of one dollar.(13)

In the sales' promotion battle, Norman was the first to discover the chromo, an engraving upon which a touching picture was indelibly etched. He offered his readers the first chromo as a bonus with the tenth edition of "Family Story Paper" in October 1873. The chromo was of Charlotte Temple, a heroine from a tale in early American literature by Susanna H. Rowson. This chromo of Charlotte and her "wonderfully spiritual face" was such a success, Norman followed it with countless others.

Seeing his younger brother's success, George also began to offer chromos—but his came for a price: 40c with a copy of "Fireside Companion" and 46c without a copy.(14) A typical example of George's etchings was "The Rock of Ages," which portrayed "Humanity"—in the form of a pretty woman—clinging to a cross while she and it braved a stormy sea, which dashed against a rock on which the cross was planted. A drowning man's hand was visible above the waves and clung to a broken spar. "No more acceptable gift can be found for a mother, sister, or friend," intoned George solemnly.(15)

As the chromo premiums boomed, they could be bought singly or in pairs. By June 1878 a reader could choose from a list of "first-class works or art" with such titles as "Easter Morning," "The Little Matron," or "The Crow's Nest."(16) By 1881 for every \$3.00 annual subscription to "Fireside Companion," a subscriber could choose one chromo from a list of two hundred.(17) Citing the pleasure his readers would have in possessing such art, George explained the aesthetic quality of his chromos differed greatly from other "cheap prints" which were offered to the public—a reference, no doubt, to Norman's engravings.(18)

Norman paid no attention to George and went on give-away after give-away. It was with Shakespeare, however, that Norman reached the zenith of his "Family Story Paper" marketing career, and George, not to be outdone, promoted Shakespeare as well. For most of 1877, Norman promoted "Family Story Paper" by offering a reprint of Shakespeare's works with issues of "Family Story Paper." "No extra charge for Shakespeare!" screamed the paper's banner headlines. Norman assured his readers the link between "Immortal William" and "Family Story Paper" showed how "high toned" his publication was.(19)

Proving he could be just as "high toned" as Norman, George discovered Shakespeare's selling points, too. However, instead of reprinting Shakes-

peare's play, George published explanations of Shakespeare's plays, "Tales from Shakespeare," by Charles and Mary Lamb.

In addition to giving away chromos and supplements by or about Shakespeare, the Munros also gave away story supplements and other premiums. The story supplements consisted of stories they had previously published and simply re-printed as give-aways. In February 1879, George came up with still another idea. He began to include supplements inside the pages of "Fireside Companion," so essentially they were not supplements or give-aways at all. (20) Supplements included music from Gilbert and Sullivan, then the rage. Songs from "Pinafore" were especially popular. (21) In another new idea, late in 1879, George gave away a colored fashion plate supplement which featured models showing such finery as "Walking Costumes, Street Costumes, and Black Silk Costumes." (22)

Another idea of George's that Norman liked immensely was his brother's detective story titles, particularly the use of the word "sleuth," a word George claimed was exclusively his since he had been the first to use it as a synonym for "detective." In 1881, while George was publishing tales about "Badger" by "Old Sleuth," Norman introduced stories about "Young Badger" by "Young Sleuth." (23) Next, Norman adopted George's detective character heroes as his own, and they began to appear regularly in the "Family Story Paper." (24) He even claimed "The author of Sleuth, Badger, and Co. writes exclusively for the 'New York Family Story Paper,' notwithstanding the announcement in one of our contemporaries (a rural sheet) to the contrary." (25) While it was true that Harlan P. Halsey, author of the "Old Sleuth" tales did write for both Munros, it was certainly not true that he wrote exclusively for Norman.

George was indignant to say the least. Not only had Norman assumed proprietorship of two of "Fireside Companion's" famous detective figures, but he had also referred to the "Fireside Companion" as a "rural sheet." In February of 1882, however, George was delighted to see a New York judge give Norman his come-uppance. Just as a tale about "Young Badger" by "Young Sleuth" was ending in the "Family Story Paper," (26) Judge Daly of the Court of Common Pleas ruled that Norman was "perpetually enjoined . . . from publishing any stories representing to have been written by Old Sleuth, Young Sleuth, The Young Badger, The Author of Old Sleuth, The Author of Old Badger . . . unless such stories were actually written by Harlan P. Halsey." (28) True to fashion, Norman was undaunted by this temporary set-back. He turned defeat into victory when he launched an entirely new detective hero in 1883 in the pages of the "Family Story Paper." The character, Old Cap Collier, the brainchild of author William I. James, became one of the most popular heroes in detective fiction and gave George's "Old Sleuth" stiff competition for over a decade.

Not only was this brouhaha over Old Sleuth a significant part of the rivalry between the brothers, but it also typified the competitive arena of nineteenth-century popular fiction publishing. Norman was not the only one who tried to capitalize on George's success with "Old Sleuth." George, in fact, went to court eleven times between 1888 and 1891 to prevent rival publishers from using the word "sleuth" in their detective stories. At one point, he was even awarded "a certain property right" in the word "sleuth" since a New York Supreme Court Justice agreed with George's contention that, although the word had existed in the English language, George was the first to use it as a synonym for "detective"; thus, his use of the word was original,

and it distinguished his detective stories from the works of other publishers.(28)

Despite all their shenanigans, from 1871, when Norman had first gone into business for himself, through 1882, the first dozen years of the competition between George and Norman had, at least, remained amicable, although certainly severely strained at times. The year 1883, however, marked an abrupt change in their relationship. That year, which began well for both of them, Norman launched two more publications, but he forsook the name ORNUM and used the name MUNRO. Thus there appeared on the market "Munro's Library in Pocket Form," a pocket-size series of foreign books, handier and more popular than the old quarto size, and "Munro's Pocket Magazine."

The blow was fatal to the brothers' relationship. George was incensed that Norman had the audacity to use their family name, the name George had used in building up his publishing empire. George never forgave his brother. There developed "a hatred between them so great that they never talked to each other even when they met on the street." (28) They remained the bitterest of enemies until Norman's dying day a decade later.

Norman even took George to court in order to protect his right to use his own last name. George was vehement in his defense. He alleged that Norman had purposely confused the public by using the name Munro. He insisted Norman had intentionally misled people into believing that the "Munro Publishing House" was the same as the "George Munro Publishing Company," that "Munro's Library in Pocket Form" was simply another version of the "Seaside Library." George declared that for twenty-three years he had advertised all of his publications under the name "Munro's Publications." He also argued that his publishing house on Vandewater Street was one of, if not the largest, most well established publishing house in New York City and that Norman, by occupying the premises directly opposite him, further established in the public mind that the publishing business of the two brothers were, in fact, one and the same.(30) Norman countered George's charges by saying that he had used the name "Munro" on several hundred thousands of books. After a stormy exchange, the court decided that Norman—as a Munro—had as much right to use the family name as did George.(31) But the brothers scarcely ever spoke to one another again.

According to a family story passed down to George Munro's descendants, their silence was broken only when Norman called George to his deathbed in 1894 and asked George to settle his affairs.(32) Thus the tale of the two brothers' rivalry ended only with death. George died two years after Norman did and, by then, the hey-day of the dime novel publishing era had also waned. Nevertheless, the lives of these two rivaling brothers—giants in the nineteenth-century publishing field, had amply exemplified the fierce competition and sales' practices prevalent in perhaps the most exciting and dynamic era of popular publishing history.

NOTES

1—John William Tebbel, "A History of Book Publishing in the United States" (New York: R. R. Bowker Company, 1951), p. 490.

2—Oliver Wendell Holmes, "George Munro," "Dictionary of American Biography" (New York: Charles Scribners, 1934), vol. 3, p. 332.

3—Mary Noel, "The Heyday of the Popular Story Weekly," Ph.D. dissertation, No. 8746 (Ann Arbor, Michigan: University Microfilms, 1952), vol. 2, p. 268. Quoting from the "New York Times," 25 February 1894, p. 4, and "Journalist," May 1884, p. 5.

4—Edward S. Ellis, "Preface," Seth Jones of New Hampshire" (New

York: G. W. Dillingham and Co., 1907), p. 16.

5—Tebbel, p. 489.

6—Ibid., p. 490.

7—"Trow's New York City Directory" (New York: John F. Trow Directory, Printing, and Bookbinding Company, 1872.) Also "Publishers' Weekly," 3 March 1894, p. 389.

8—The four other story papers were: Robert Bonner's "New York Ledger" (1855-98), Street and Smith's "New York Weekly" (1857-1910), George Munro's "New York Fireside Companion" (1867-1903), and Erastus Beadle's "Saturday Journal" (which started in 1870 and became the "Banner Weekly," which ran from 1882-97.)

9—"Family Story Paper," 8 June 1874, p. 4.

10—Their addresses were as follows. George: 1863, 137 William st.; 1868, (1 May on) 118 William st.; 1870, (around 16 May) 84 Beekman st.; 1877, 17 to 27 Vandewater st. (fire 22 July 1883); early 1880's, new 9 story structure adjacent to Vandewater building. Norman: 1873, 163 William st.; 1874, 28 and 30 Beekman st. (1876 fire); 1881, 13, 14, 15, 16 Vandewater st.; and 1883, 24 and 26 Vandewater st.

11—For stories on the fires see "Family Story Paper," 28 February 1876, p. 4 and "Fireside Companion," 27 August 1883, p. 4.

12—New York Supreme Court, Special Term, Part I. Norman L. Munro against George Munro, "The Daily Register," 8 July 1885, p. 1.

13—"Fireside Companion," 9 January 1886, p. 1.

14—"Fireside Companion," 25 June 1877, p. 4 and "Fireside Companion," 15 October 1877, p. 4.

15—"Fireside Companion," 25 March 1878.

16—"Fireside Companion," 3 June 1878, p. 3.

17—"Fireside Companion," 24 January 1881, p. 4.

18—Ibid.

19—"Family Story Paper," 18 June 1877, p. 8.

20—"Fireside Companion," 17 February 1879.

21—See for example "Fireside Companion," 24 February 1879-December 1879.

22—"Fireside Companion," 27 October 1879, p. 1.

23—"Badger, the Wall Street Detective; or, Piping a Strange Crime," By Old Sleuth, "Fireside Companion," 3 January 1881, p. 1 and "Young Badger, the Custom-House Detective; or, His Father's Pupil," by Young Sleuth, "Family Story Paper," 16 May 1881, p. 1.

24—"Sleuth, Badger and The Bay Ridge, Wall Street and Custom-House Detectives; or, Piping a Mysterious Crime," by Young Sleuth, "Family Story Paper," 29 August 1881, p. 1.

25—"Family Story Paper," 21 November 1881, p. 4.

26—"The Seaside Detective; or, Young Badger in the Employ of the Government," "Family Story Paper," 25 February 1882, p. 1.

27—Noel, p. 342; Harlan P. Halsey vs. Norman Munro, New York Court of Common Pleas, February 1882.

28—"George Munro, Appellant, v. Erastus F. Beadle and William Adams, Respondents," "Reports of Cases Heard and Determined in the Supreme Court of the State of New York, Marcus T. Hun, Reporter" (New York: Banks and Brothers, 1891), XII, pp. 312-14; also "Munro v. Beadle et al.," "New York Supplement," vol. 8, January 30-April 30, 1890, p. 414; and "Munro vs. Beadle," "Publishers' Weekly," February 8, 1890, pp. 253-4.

29—Tebbel, p. 490.

30—"The Daily Register," 8 July 1885, p. 1.

31—Ibid.

32—Catherine Schurman Miller, grand-daughter of George Munro, in an interview, 5 February 1977, New York City.

THE HIDDEN MESSAGE; OR, NED STRATEMEYER'S SECRET CIPHER SOLVED

By E. F. Bleiler

Traditionally, "The Electric Air and Water Wizard" by "Emerson Bell" (Good News, 1851-97; Brave and Bold 198, as The Electric Wizard) has been attributed to Gilbert Patten.

In the Street and Smith archives at Syracuse, however, information surfaced revealing Edward Stratemeyer as the author of this story. While some doubts have been raised as to the accuracy of the Street and Smith documents, which were set down some time after the fact, it now seems generally accepted that Stratemeyer was the author of this story.

Actually, the Street and Smith material was by no means necessary to identify the author, for Stratemeyer embodied a little cipher in the text of the story.

The boys, Bob and Dick find the following message in a paper in Captain Barbosa's pocket:

Explore the Cave of Dogs until you find the cross.

Stand at back of cross, and walk thirty feet straight.

Turn to the left fifteen feet upward.

Raise the slab of ice, and enter the second cave.

Another cross will be found lying flat, one arm broken.

Take the direction of the good arm fifty-five feet.

Easy now, for the ice is thin and may break.

Move the reddish block to the left thirty inches.

Each block below can now be moved to the left also.

You must now cover your face with a veil and descend.

Empty the sand from the iron chest, which is unlocked.

Raise the inner lid, and the golden treasury is yours.

This all seems straight of way for an adventure dime novel, but if one takes the first letter of each line, one gets, E S T R A T E M E Y E R.

This makes me wonder how many other works by Stratemeyer embody similar hidden messages. Unfortunately, my collection is not strong enough to check. Perhaps others can.

DIME NOVELS FOR SALE (My Choice)

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COLLECTING JUVENILE BOOKS

By Bob Chenu

This sounds like a childish pastime, but if you are concerned about dignity, it can be called the study of juvenile reading and its effect on American culture. Most collectors do it, however, because they enjoy it, and feel a sense of nostalgia for books enjoyed as kids. My first discovery that other adults also collected these books came when I met Roundupper Jack Heeman seeking the same thing I sought in a Salvation Army store, and we talked of our interest.

My own interest in juvenile books goes back about 60 years. This means that I became involved with them as a boy, and I suppose a word about my initial contact with them is appropriate. The first such books that I read were Thornton W. Burgess' bedtime story books. These were real books—not picture books. Initially my grandmother read some of these to me, but as soon as I was able to read for myself I read and re-read them. I was addicted to Peter Rabbit, Reddy Fox, Bobby Coon, et al just as at a later point in my literary career I was addicted to Jerry Todd. I have these Burgess books in my collection, and introduced my children to books by reading them to them just as my Grandmother had first read them to me. They also liked them, just as I had liked them.

My progression was next to Bunny Brown and His Sister Sue, and the Bobbsey Twins. From these I went on to the many series books which were in their heyday in the twenties. For many of us it comes as a surprise to look at the Hudson Bibliography and note how many such series there were during this period. As a boy I read one or more of many such series and still there were many that I had never dipped into. In reading as a boy I read not only the books which I came to own, but also books which we boys loaned to one another or traded with one another, and some relatively few which I borrowed from the public library.

I can't speak of what libraries all over the country might have carried, but the New York City public libraries didn't carry much in the way of series books. They had the "classics" of course, but nothing of the stripe of the Rover Boys or Tom Swift. I recall that they did carry Altsheler's books, and I borrowed and read them with enjoyment.

One thing which I have touched upon is one reason why it is so hard to find juvenile books in nice condition today. We loaned them back and forth, and swapped them around. In this way we got to read a lot more books than otherwise would have been our lot, but many hands do not a pristine volume make. When I meet with chocolate smeared finger marks in a book I know that the chap who left them there was enjoying more than the story. Inevitably we had favorite authors and series, and in our trading we would try to get more of those we liked best, trading those we liked least for them.

As I got older I progressed in my reading to "adult" books. "Adult" does not mean in this context quite what it means today. The books which I began reading were those of Clarence E. Mulford about Hopalong Cassidy and the Bar 20 Group, Zane Grey's westerns, the Tarzans of Edgar Rice Burroughs, etc. This is why my collection today also embraces these authors. I regard them as being at least semi-juveniles. Next came high school and interest in sports, and the discovery of girls, and at this point my interests turned away from juvenile or semi-juvenile books.

There ensued quite a long period in which college, WW II, career, marriage, and children of my own occupied me.

It was the children which led me back to the juvenile books. First I dug into some cartons of my books which had survived, and got out a couple of the Burgess books, to read at bedtime to them. This made a big hit, and was extended to the rest of these stories. As the oldest grew older and began to read I went back into the cartons and tried some of the other books with her. My daughter is oldest, and she liked mystery stories best. I had none of the girls mysteries, but discovered that I could pick them up in thrift shops, and began to visit these places seeking such books for her. Judy Bolton, Kay Tracy, Nancy Drew—there were quite a few series of them, and I became diligent in seeking to get the ones she lacked.

At the same time I read a few of the books which had survived of those I had had as a boy. I found that some still had interest, while others which I had read and liked as a boy seemed to be pure tripe. There were a few series which I began to seek out in my book-looking in an effort to complete the series. I told myself and other people that I was trying to do this for the kids. It didn't seem respectable for an adult to be looking for such books for himself.

From this point this grew. Seeking to complete Tom Swift led very naturally to picking up Don Sturdy. After all it was the same author—good old Victor Appleton!

It ballooned so, that year by year I was seeking to complete more and more series. I finally got so involved that I was not only collecting all series books for boys, but also nns-eries books. In order to find "action" and keep the interest up I spread out in my collecting to wider and wider interests.

Along with this growth of the collecting end of the hobby, there had developed a wide range of corresponding and trading with others with similar interests. I subscribed to publications related to this hobby. I also developed an interest in finding out more about these books and the authors who wrote them. I discovered that dear old Victor Appleton never lived, and I learned about the Stratemeyer Syndicate and its operations in the juvenile book field.

Initially there was little or no such information available in print. It was necessary to refer to ads in the back of books to find out what titles had been published in the many series. One found that there were "forthcoming" titles listed which did not seem to exist, and these "phantoms" posed quite a problem to a collector seeking to complete a series.

Trying to resolve this sort of thing offered a field for research which was virtually untapped. It invlved digging into such source material as catalog of copyright entries, cumulative book index, etc. Information thus obtained was exchanged with other collectors similarly interested, and might be written up for an article which could be contributed to a collector's magazine. I might add that this stuff isn't copyrighted, nor paid for, and you can have the experience of seeing material which you have originated used by others without even a mention of where it came from. Nevertheless it is a source of enjoyment to dig out information and share it with others. It is in this way that our hobby has grown.

How does one build a collection? First of all it is built around ones own interests. It may be centered upon an author, a theme, or even a company. One may collect the books of an author such as Horatio Alger, a theme such as boy scouting, or the Stratemeyer Syndicate's output. It is the special in-

terest of the collector in what is collected that gives it the interest it holds. Such interests may spring from nostalgia—this is the author or series most enjoyed in youth. "Backward, turn backward, O time in thy flight: Make me a boy again just for tonight." One picks up a juvenile book and reads it, thus recapturing for a moment his youth.

There are many ways to get books that you seek to collect. Garage sales, book sales, book dealers all play a role. I think the thing that has been the pleasantest and also most productive for me has been the swapping of books with pen pals who collect. Located all over the country, they find books for me, and in turn I am their searcher here in my area. This is not only mutually helpful; it is also a chance to get to know other collectors.

Of course everyone would like to have all of the books in their collection in mint condition with dust jackets, and autographed. We may all have some books which meet this standard but if it isn't deviated from the collection will be a mighty small one. Such copies are very hard to find. If the collector's purpose is to just display the books this is much more important than if the purpose is to read them or study them in connection with a research project. Generally the aim is somewhere between the extremes of a mint copy or a reading copy.

One problem everyone meets with in securing books by mail is that you don't see them before you buy or trade. If you are trading you will be apt to have had correspondence and other trades with the person dealt with, and thus have some idea what the book is apt to be like. Some folks call a book very good, which is one that you feel is only "good." Sometimes it is the other way around. Really it doesn't pay to split hairs about this. The same thing exists in buying from a list, by mail. If you expect a book described as very good, and get one which has obvious defects, you are sadly disappointed. With the cost of postage as high as it is it isn't awfully practical to return such a book, especially if the price is a low one. However, it is natural that you take note of what happened, and avoid repeating the experience.

We all have our own ideas of what different books are worth. If they are priced too high on a list that you get, don't buy those! Remember though, that you are not likely to find much at garage sale prices by mail. Bear in mind that even within a certain series titles may vary in scarcity, and that a scarce title brings a higher price. It is notable that the last title in a long series is harder to find than the first ones. If it had sold well it would not have been the last title!

I have had much pleasure from my collection, and much has lain in the seeking of the books which comprise it. If it was just a matter of dashing to a store and laying down a specified sum of money for any title I wanted to own, a large part of the fun I have had would have been missed. Select books which YOU find interest in for your collection. Don't collect Tom Swift because these are popular with other collectors, collect them because you find them of interest to yourself.

Now go forth, and multiply—your collection. Good hunting, and much fun.

Please let our advertisers know that you saw their ad in the *ROUNDUP*. Sometimes they will run a similar ad in other publications and we want them to know a Roundup ad gets results.

SOME PUZZLING ALGER TRIVIA

By Stanley A. Pachon

While leafing through a small old catalogue of new books, undated, put out by American Book Store of 122 Nassau Street, New York City, I noted on the cover this caption "Incorporated under the Laws of New York. The departure of the American Book Store."

On a full page captioned "Good Literature for Young People" and among the authors listed were two by Horatio Alger Jr., one which rather surprised me.

"**PLUCK AND PRINCIPLE**, or From Canal Boy to President." By Horatio Alger Jr. Author of "Ragged Dick," "Tattered Tom," etc. Ill. 16 mo. Cloth. Gilt. Price per volume 75 cents. By mail 15 cents extra.

The catalogue describes this as follows.

"Some persons might think that more of these pages should be given to speeches and politics but we think every honest, warm hearted boy will like better to read so many pages filled with detail about the early struggles of young James showing how he fought this way to eminence by exhibition of 'grit' and muscle and how he 'the little tyrant of the fields' withstood him from becoming a boy school master. This book is as good as it is interesting."

The second book is described as Algers masterpiece. The best boys book ever written .

"**THE BACKWOODS BOY**, or How a Young Railsplitter Became President." By Horatio Alger Jr., author of **PLUCK AND PRINCIPLE**, etc. Ill. 12 mo. cloth. Price one dollar, by mail 15 cents extra.

The catalogue is not dated but from some of the titles listed one could assume that it was issued around 1895. There is a possibility that this "New Departure" venture was started by Anderson. It has been noted that his excursion into book publishing was not very successful after his and Algers court trial for "infringement of copyright" may have decided to drop out of book publishing. It is also possible he may have decided to retitle and rebind the remainder of the Alger books to minimize his loss. It is also not strange that the volume titled **PLUCK AND PRINCIPLE** has never so far surfaced, but it would seem that most of the sales of his books were localized and very few went outside the city limits. If one could secure this volume it would be considered quite a rarity!

A DIME NOVEL COLLECTORS BOOK SHELF

AUSBRUCH & ABENTEIER, by Kevin Carpenter and Bernd Stembrink. Bibliotheks-und Informationssystem, der Universtat Oldenburg, 1984. This is a catalog, excellently illustrated, of an exhibition of adventure literature from Robinson Crusoe to Karl May.

NEWS NOTES

The Bowling Green University Popular Press continues to issue books of interest in the collecting field. The latest is **AND THEN THERE WERE NINE—MORE WOMEN OF MYSTERY**, Edited by Jane S. Bakerman. Gives a short biographical sketch and bibliography of the major works of nine women mystery writers including Craig Rice, Margery Allingham and Daphner Du Maurier. Cloth: \$19.95, paper \$9.95.

LETTERS

Dear Eddie,

Would you believe NANCY DREW GOES PUNK? The enclosed clipping is from the student newspaper of the University of California at Santa Barbara, where I'm a librarian. Of course, this group's music—or act—has nothing to do with our Nancy, but the clipping nevertheless shows that present day youth still know the name of Nancy Drew. Like Tom Swift and Tarzan, she's become a part of American folklore. Anyhow, I thought you and Gil O'Gara, Fred Woodworth, and a few others might get a kick out of this.

Best wishes, Stephen F. Schultheis

Dear Eddie:

Your article was much too short. You could have gone on and on. It is so hard, for some reason, to get any really solid information on the dime novels. So every line of your article was received as eagerly as if it were in gold. I'm speaking of the long-view information, where the publications are placed in a historical context. It is so nice to see it all laid out, clear and exact. A thoroughly satisfying piece of work. Please do more.

Warmest Regards, Bob Sampson

RECENT ARTICLES CONCERNING DIME NOVELS, BOYS AND GIRLS SERIES BOOKS, ETC.

HELEN FORD; HORATIO ALGER, JR.'s BOOK FOR GIRLS, by Bruce A. Lohof. Journal of Popular Culture, Vol. 17, No. 4, Spring 1984. Published by Bowling Green Popular Press, Bowling Green University, Bowling Green, Ohio 43403. A very good summarization of Helen Ford with appropriate comments. A must for all Alger collectors.

STRATEMEYER FINDS NEW HOME AT SIMON & SHUSTER, by Ann McGrath. Article in Wilson Library Bulletin for December 1984. Reviews the publications of Nancy Drew and the Hardy Boys by Simon & Shuster and gives a short account of Stratemeyer which by the way is far from error-free. (Sent in by Jack Bales)

NEW ADDRESSES

- 278 Ben C. Norgress, Rt. 14, Box 809, Springdale Dr., Dunham Springs, La. 70726
- 127 Robert W. Jennings, Whiting Road, Oxford, Mass. 01540-2029
- 75 Elmer W. Clason, Heslop Studio City, Winter Parkway, Cuyahoga Falls, Ohio 44221

NEW MEMBERS

- 338 E. F. Bleiler, 426 Spring Ave., Ridgewood, N. J. 07450 (former member)
- 339 Ralph R. Keeney, 214 E. 13th St., The Dalles, Oregon 97058
- 340 Dr. Fred L. King, Samaritan Memorial Hospital, Macon, Mo. 63552
- 341 Kenneth C. White, 1440 W. Glenn, Springfield, Ill. 62704
- 342 W. F. Ashcroft, RR 1, Box 341, Sherman, Conn. 06784
- 343 Jeff Cain, P. O. Box 473, Lumberton, N. J. 08048

WHITMAN PUBLISHING COMPANY. AUTHORIZED EDITIONS

BAILEY, MATILDA

Dorothy Lamour and the Haunted Lighthouse. Brown with red ltr. Gd 3.00

CANIFF, MILTON

April Kane and the Dragon Lady. A Terry and the Pirates Adventure.

Brown with red ltr. Fair, hinges cracked, warn marks ----- 1.00

CUTLER, JOHN HENRY

Tom Stetson on the Trail of the Lost Tribe. Brown with red ltr.

Fair, top and bottom of spine a little ragged ----- 2.00

DENDER, JAY

Tom Harmon and the Great Gridiron Plot. Brown with red ltr. Good

d/j Good ----- 3.00

Tom Harmon and the Great Gridiron Plot. Green with red letter. Good,

minor tear at top of spine. d/j good ----- 2.50

GOULD, CHESTER

Dick Tracy, Ace Detective, Brown with red ltr. Fair ----- 1.50

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HAMILTON, BOB

Gene Autry and the Redwood Pirates .Dk. blue with red ltr. Good - 2.00

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cover. Good ----- 2.00

Gene Autry and the Thief River Outlaws. Brown with red ltr. VG 3.00

Gene Autry and the Thief River Outlaws. Brown with red ltr. Fair

spotted ----- 1.50

Gene Autry and the Thief River Outlaws. Green with red ltr. Fair - 1.00

Gene Autry and the Thief River Outlaws. Blue with red ltr. VG ---- 3.00

Gene Autry and the Thief River Outlaws. Brown with blue ltr. illus

cover. VG ----- 2.50

Bonita Granville and the Mystery of Star Island. Green, red ltr. Good 2.00

John Payne and the Menace at Hawk's Nest. Brown, red ltr. VG d/j

good ----- 3.00

John Payne and the Menace at Hawk's Nest. Green with red ltr. Good 2.00

Judy Garland and the Hoodoo Costume. Brown with red ltr. Good -- 3.00

Shirley Temple and the Spirit of Dragonwood. Green with red ltr.

Fair, hinges cr. ----- 4.00

HUTCHINSON, W. H.

Gene Autry and the Big Valley Grab. Green, black and white ltr. VG 3.00

Gene Autry and the Golden Ladde Gang. Tan with red ltr. VG ---- 3.00

MARTIN, EDGAR

Boots and the Mystery of the Unlucky Vase. Green with red ltr. VG

d/j with tears ----- 3.00

MARTINEK, FRANK V.

Don Winslow and the Scorpion's Stronghold. Blue with red ltr. Fair,

hinges crks. ----- 1.00

MESSICK, DALE

Brenda Starr, Girl Reporter. Brown with red ltr. VG d/j with small

part missing ----- 3.00

Brenda Starr, Girl Reporter. Blue with red ltr. Fair, hinges crkd. - 1.00

MIDDLETON, DON

Roy Rogers and the Gopher Creek Gunman. Blue with red ltr. Good 2.00

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MARK TIDD IN EGYPT, Harper edition, good plus

MARK TIDD, MANUFACTURER, G&D edition, good plus

DON STURDY TRAPPED IN THE FLAMING WILDERNESS, excellent cond.

DON STURDY ON THE OCEAN BOTTOM, good plus

SECKATARY HAWKINS, STONER'S BOY, 2nd edition, vg cond.

SECKATARY HAWKINS, CASANOVA TREASURE, 2nd edition, vg cond.

All books returnable within ten day of purchase.

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Milford, NH 03055

MAIL AUCTION

Closes 30 days after publication of this ad.

OFFERING: "Horatio Alger Or The American Hero Era," Gardner—Wayside Press, 1964, V.G. W/DJ; "History Of The Town Of Revere," Shurtleff—1937, Becker Press, 1938, Near Mint, no DJ; "Horatio's Biys," Hoyt—Chilton Book Co., 1975, Near Mint W/DJ; Gleason's Monthly—March 1873—Contains, "A Helping Hand," Alger, and "The Snow Storm," by O. Augusta Cheney, Fairly Good cond.; "Struggling Upward and Other Works," Alger—Crown Pub. Co., 1945, Good plus cond., no DJ; "Alger—A Biography Without A Hero," Mayes, Macy Masius Pub., 1928, Good plus cond., no DJ, also incl. "Newsboy"—Vol. 12, No. 6 and 7 Jan.-Feb., 1974 Contains, "Mayes' Letters"; Argosy Magazine, June 1973, contains, "Silas Snobden's Office Boy," by H. Alger Jr., Very good cond.; Horizon, Summer, 1970, contains article "Horatio Alger: Failure," by Cowley, Good plus cond. Some pages are loose that were permintated by Pub.; Collector's World Magazine—Jan.-Feb. 1971, contains article, "Horatio Alger's Boy Heroes" by Leithead, 5 pages, illust. Very good cond.; 8 Issues of "The Boy's Book Collector" Summer and Winter, 1971, one contains article on Alger, with Young Alger picture on cover, Spring-Winter 1972, issues No. 11-12-13, 1973; 2 issues of "The Eoy's Book Buff," 1977, 3 issues, 1978, all good cond.; "A Bibliography Of Hard-Cover Boys Books," by Harry K. Hudson—Jiffy Blueprint Co., 1966, Limited Edition, near mint cond. incl. Errata sheets.

I will accept all reasonable bids.

Phone (503) 296-9682

Ralph R. Keerey

214 E. 13th St.

The Dalles, Oregon 97058

MAKE AN OFFER — I have no idea what it is worth!

"The New World Book List" Printed in Bristol, England, for and by William George's Sons, at the sign of Cabot's Head, MDXCCCC. (1890?) This is a hardbound book of American books and maps—actually a catalog with information as to ordering therefrom—with prices in American currency inasmuch as their intention is to sell to Americans. 146 pages, good cond. Not complete, as it lists only their stock, but very extensive information on each book and might be of value for research on books prior to 1890.

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